ISSN: 2349-4654

Naad-Nartan Journal of Dance & music Volume : 9, Issue-1, October 2021

Dharwad : An abode of Hindustani musicians

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Paper recieved on : August 31, Return on September 3, Accepted on October 11, 2021

Abstract:

The Dharwad district of northern Karnataka has a powerful and inspiring tradition in Hindustani music and has many of the following formidable musicians in support of its claim: Sawai Gandharva, Bhimsen Joshi, Gangubai Hangal, Mallikarjun Mansur, Basavraj Rajguru, Kumar Gandharva and many others. The regions from where these musicians hail include the hamlets and towns in and around Dharwad like Kundgol, Hubli, Gadag, Belgaum, Haveri to name a few. It is bizarre to comprehend that Hindustani music whose birth place is in the north of India, travelled all the way till the south spreading its essence. This work is an attempt to understand and showcase the contributions of these musicians (the focus of this work is on vocalists) in creating an impression over the entire trend of Hindustani classical music – right from the period of Bhimsen Joshi, Kumar Gandharva till today where we see the brightness of the gaykis of Venkatesh Kumar, Jayteerth Mevundi and more. Although one could wonder when South Indian music is so close to the area, why would it fail to produce a performing artist of the Carnatic music of that calibre when compared to Hindustani music? There are certain political, cultural and literary factors responsible. This is a descriptive work with historical study on how different Gharanas have come to one home in their different individual identities. Gharana could be a tool to manifest musical education and therefore facilitate a vision in the pupil about understanding the intricacies and nuances of music presentation. Through assimilating the contributions of musicians it should be evident that two factors are responsible for the widespread of music – teaching and performing. This work proposes to highlight the facts and elements responsible for the genesis and development of Hindustani music in the region and the contributions of different native singers and thus trying to interpret how Dharwad became the abode of musicians.

Keywords : Dharwad, Hindustani music, Abdul Karim Khan, Balkrishnabua Ichalkaranjikar, Marathi natyasangeet

Research Paper

Dharwad has numerous aliases – 'manufacturer of music and musicians (of Hindustani music)', 'abode of Hindustani musicians/land of musicians', 'hub for Hindustani music in the south' and some popular proverbs like '...something magical about the soil and air there!' meaning that the Dharwad region is a fertile ground for the growth and spread of Hindustani music. Dharwad and the surrounding region seemed like the only area where Hindustani music was taught so widely in the early to mid 20th century. The apprentices of this rich music have further become world's revolutionary musicians. This legacy has been continued and future of Hindustani music looks bright. There have always been a handful of radiant and brilliant musicians in every generation till today since the genesis of Hindustani music in this region.

In Pre-independent India, Dharwad was a part of what was called 'Bombay-Karnataka' (the present North Karnataka – Hubli-Dharwad, Gadag, Haveri, Bijapur, etc - was included in present Maharashtra in pre-independence period). Natives here are fluent in the various regional dialects of Kannada and Marathi. The cultural life in this region blossomed with some of the finest musicians, poets, writers and thinkers of the 20th century. Before the early 20th century there is no trace of Hindustani music in this region.

The advent of Hindustani music in and around Dharwad was due to these factors:

1. Frequent journeying of Hindustani musicians around this region (royal patronage given to musicians)
2. Revolutionary movements in Hindustani music.
3. Marathi theatre, precisely musical plays (Marathi Natyasangeet).

1. Itinerant musicians: Krishnaraj Wodeyar IV (1884-1940) was an admirer and a connoisseur of Indian Classical music. He invited many musicians from all over the country for recitals as well as offered them to be court musicians. Among those musicians were Gauhar jaan, Agra gharana's Natthan Khan, Dulle Khan (son of Natthan Khan), Fiaz Khan, Vilayat Hussein Khan, Kirana Gharana's pioneer Abdul Karim Khan, Jaipur Gharana's Kesarbai Kerkar, Nanne Khan (Sitar player from Jaipur), Saraswati Rane and several more.[1]

These musicians passed through Dharwad on their way to Mysore and vice versa. The natives of Dharwad who were also keen music listeners used to invite them to halt and requested to provide with their recitals. These fond listeners further evolved and urged to learn music naturally.[2] Abdul Karim Khan was one very frequent traveller to this place and loved utmost to stay longer in Dharwad. That is when the locals commenced learning Hindustani music and among the firsts included Rambhau Kundgolkar aka Sawai Gandharva. And thus the journey of music in Dharwad began.

Wodeyar's contemporary rulers were those from Kolhapur, Baroda and Gwalior who were equally engaged in appreciating music and in shoring up the musicians of the period. Although we belong to 'today' – this modern period, we can be grateful to these Rajas in the country who have given royal privileges and all kind of support to their musicians who became legends and hence we are able to witness the undying and rich legacy of music.

Shyamnath Gurtu, originally from Kashmir, was a railway official and a great music connoisseur who had settled in Dharwad. His son Narayananath also was a music lover and a sitar player himself. Shobha Gurtu (well-known Thumri singer) was his daughter-in-law.[3]

Pt Bhaskarbua Bakhle, a great maestro who imbibed the gayaki of Gwalior, Agra and Jaipur gharanas worked as a music teacher for a couple of years in the Teacher's Training College, Dharwad. During this period, he taught many natives of Dharwad and performed in concerts in the region. These disciples were of affluent and well-educated class and hence were very keen in organising concerts where they invited musicians from all across the country. It was also during this period that because of the proximity of the two cities (Dharwad and Mysore) that his music education was in full swing with Ustad Natthan Khan who was a court musician in Mysore the same period.[4]

2. Revolutionary movements in music:

The impact of active activities of spreading the importance of music in pre-independent Maharashtra: The Dharwad region including Hubli, Belgaum were neighbouring cities and towns to some of the most renowned centres of Hindustani music like Miraj, Sangli, Kolhapur, Satara, etc. The royal courts of Miraj and Kolhapur provided royal patronage to the musicians of the period. This was the same in terms of Mysore royal court. Hence it was the healthiest atmosphere for the spread and growth of Hindustani music in these regions. As the trend of royal patronage was dying with its capitulation of the thrones to the British Raj, musicians, musicologists and teachers of Hindustani music like Pt V. N Bhatkhande, Pt V. D Paluskar, etc claimed to democratising the music by making it a part of pedagogic process and also by making an effort for widespread reach to the masses of all classes which was previously meant merely for the elite class. This should have possibly resulted in reaching the masses of Dharwad travelling all the way from Pune, Mumbai and the entire Maharashtra with musicians of different schools making an effort to strengthen and therefore keep the lights of their traditions lit.

Balkrishna Bua Ichalkaranjikar, the introducer of Hindustani music in Maharashtra and Karnataka regions – He was one of the reasons for the commencement of Hindustani music in Maharashtra and eventually in the north Karnataka. He went through hardships and travelled north India in search for music knowledge and finally returned to his home to Miraj after setting up a music circle and editing a magazine called 'Sangeet Darpan' in Mumbai.[5] Establishing a music circle and working on a music magazine seemed like the first ever formal set up or a movement about music and musicians. Once he returned to Miraj where he

received royal patronage from the Raja of Miraj, he tutored Vishnu Digamber Paluskar. Paluskar was the one who began a movement in Hindustani music to spread its essence to the common masses. This apparently spread successfully around Maharashtra and northern Karnataka. Amongst Balkrishna Bua's other disciples were Anant Manohar Joshi, Gundobua Aundhkar, Neelkanth Bua Jangam (Mirajkar) and Waman Bua Chaphekar who were actively able to create their legacies and hence broaden the spirit of the music.

Neelkanthbua Jangam (Mirajkar) was among the first to introduce Hindustani classical music to South India. Neelkanthbua had learnt music for twenty five years from Balkrishnabua Ichalkaranjikar and had acquired mastery over the Gwalior Gharana. Originally from Holeyalur in Bijapur district, Karnataka, Neelkanthbua settled in Miraj and had taught several well-known students – Mallikarjun Mansur and Panchakshari Gawai had their initial training from him.

There was a musical web formed in and around this region which allowed Belgaum, Miraj, the smaller princely states (Jamjhandi, Kurundwad, Ramdurg, Ichalkaranji, etc) to become the area of attraction for the practice of Hindustani music. In the later 19th century, the doyens of Hindustani music like Ustad Alladiya Khan (Jaipur-Atrauli Gharana), Pt Balkrishnabua Ichalkaranjikar, Ustad Abdul Karim Khan, Bhaskarbua Bakhle and many others who settled in the southern borders of the current Maharashtra state (roughly 90 miles from Dharwad) taught many students who happened to be prominent musicians later. As one can see they were contemporaries and doyens of their respective Gharanas who settled around the same region and their movements (recitals, etc) were just in the vicinity – all gathered in the very radius. One could imagine that this area became the hotspot of Hindustani music that spread its essence harmoniously around. Because of their presence in these regions many concerts took place and hence attracted many audiences and music lovers around in the area. Therefore, it was an opportunity for the natives to learn music from such great musicians.

3. Influence of the Marathi musical Plays (Marathi Natyasangeet):

Because Dharwad was in Bombay-Karnataka, the influence of Marathi culture was predominant obviously. The popularity of Hindustani music in this territory is closely tied to its role in the Kannada-Marathi Sangeet Natak (musical plays). Marathi popular plays had Hindustani music. It was during the early 20th century when Maharashtra witnessed rise in the popularity of musical plays.

The musical drama forms like Yakshagana, Parijata, Doddata, Sannata, etc, were popular in this region before the advent of Hindustani music here. The natives who were farmers and agriculturists held these as means of entertainment during their leisure. Change is the law of nature, thus due to several social and societal reasons changes occurred every time (Instance for social reason – Tamasha was a form of entertainment in music which was not meant for elite class).[6] Gradually to bring out newness in the field varied forms of experiments were conducted in this field. One was done by Vishnudas Bhave of Sangli, Maharashtra, who was an artist in the palace. The Raja was fascinated with different forms of dramas (where actors themselves sang, acted and danced) of Karnataka and hence asked Bhave to bring out the same in Marathi.[7] Hence the genesis of Marathi musical plays. Annasaheb Kirloskar, known as the Father of Marathi Natyasangeet who hailed from Belgaum, Karnataka, was influenced by Bhave's style and took this journey ahead. But it underwent a major reformation further in his shadow. He brought new framework bringing all genres of Indian music in his plays – right from Maharashtrian folk music to Indian Classical music. Govindrao Tembe was one of his music directors. It was during his period when he brought ingredients of Hindustani music in the songs of musical plays because he was deeply trained in Hindustani music under Bhaskarbua Bakhle. "...Tembe did not end with merely giving tunes to the dramatic lyrics. He actually taught the artists how to render them attractively on the stage by a judicious use of 'alankars' and variegated repetitions of the words of the song. The special style thus introduced became so popular and peculiar that ultimately the stage music established and got the name Natya Sangeet of its own."[8] This style reached its peak when Bal-Gandharva also reached his height in the Marathi musical plays. These artists were a part of drama companies which travelled often to different places including these regions in and around Dharwad.

There were often up to 50 songs per play and at least 30 raags of Hindustani music. music was so

central to the plays that all actors had to be able to sing and had trainings in Hindustani classical music – best examples are Sawai Gandharva (Rambhau Kundgolkar), Pt Mallikarjun Mansur, Pt Basavaraj Rajguru, etc – although they had their careers in Hindustani music, they had their initial setup in musical plays. In the recital scenario since then, after the presentation of Khayal (a raga or two), it is a fashion to perform a Marathi Natyageet in the regions of Maharashtra and Karnataka. This is because these Marathi Natyageets are based on the 'raga sangeet' of Hindustani music and it is uncomplicated to perform these pieces of songs for a Hindustani musician. It implies that there is proximity between the two forms (Example – "Nako visaru sanketa milanaacha" in Raag Multani; 'Naath haa mazha" in Raag Yaman. The improvisation is almost as that in Khayal form). Kannada and Marathi cultural practice noticed a simultaneous growth of theatre during the period. Therefore one of the possible reasons for the emergence of Hindustani music works with implicit cultural influence.

The musicians of Dharwad and great contributors to Hindustani music - the ardent gurus and performers:

1. **Sawai Gandharwa (1886-1952) –** Kirana Gharana: Rambhau Kundgolkar aka Sawai Gandharva was one of the prominent disciples of Abdul Karim Khan. He was born in Kundgol, a small place near Dharwad in Karnataka. Rambhau was into Marathi musical plays and travelled to several places performing. Once he was in Amravati, Maharashtra where his troupe's performance was simultaneous to that of Bal Gandharva's. "…The rasikas watched both plays and enjoyed the stage songs of both. The audiences wondered who was the greater of the two. Dadasaheb Khaparde, the uncrowned king of Varhaad and a connoisseur par excellence, was absorbed in watching the role of Aatmateja by Rambhau. Song after song flowed forth from the throat of Rambhau. And from the throat of Dadasaheb Khaparde issued forth the exclamation 'Hey tar sawai gandharva aahet!'("This indeed is Sawai Gandharva"). Sawai in Marathi means 'a notch above the rest'. The literal meaning is 'one and a quarter'." [9] His gayki was a reflection of his guru. Peaceful typical Kirana alap with unfolding of every swara gradually and tans like roaring lions. Although his voice was not as silky as his Guru's but with sheer hard work he was able to make it Surila (melodious). The maestro's name is familiar to them as the guru of contemporary great maestros, like Gangubai Hangal, or Bhimsen Joshi, Firoz Dastur–and a pioneer who popularized the Kirana gharana and the tradition of Hindustani music in the Kannada-speaking region.
2. **Panchakshari Gawai (1892 – 1944) –** Panchakshari Gawai (Gaddigeyya), born blind was from Hangal, Karnataka, and a contemporary of Sawai Gandharwa. He was a prominent musician, tutor, a saint and one of the pioneers of Hindustani music in Karnataka. He established Shivayogi Mandir in Badami and lived there. He travelled to Dharwad to attend recitals of many artists who came from different places. He trained under Abdul Wahid Khan of Kirana Gharana, Neelkanthbua Jangam (Mirajkar) and Ramkrishnabua Vaze of Gwalior Gharana. He was in Mumbai for a while where there was a rich musical atmosphere. This is where he achieved discipline towards Ghaaranedaar gayki (principled vocal style). He established an institution of music, "Veereshwara Punyashrama" in Gadag to train people irrespective of any age, class, etc in music. Majority of his life was dedicated in teaching music to numerous amounts of locals. He understood the principle that teaching is the best device for a swift spread of knowledge.[10] His role of dissemination of music in these regions has been humongous. Among his disciples were Puttaraj Gawai, Panchakshari Mattigatti, Basavraj Rajguru, Chandrashekhar Puranikmath and many more who furthered the spread of music in the whole of Karnataka.
3. **Pt Mallikarjun Mansur (1910-1992) –** Gwalior-Jaipur-Atrauli Gharanas: Pt Mansur was born in a village in Dharwad in 1910. His entry into the music world was in an early age of 10 through musical plays. His craze towards learning music grew and hence started his fundamentals with Neelkanthbua Jangam (disciple of Balkrishnabua Ichalkaranjikar). He then continued his advanced training from Manji Khan and Burji Khan (sons of U. Alladiya Khan).[11] Although Mallikarjun Mansur`s gayaki was a blend of both gharanas, the virtuosity of the Jaipur gharana was more evident in his style. He could cast a magnetic spell on his audience with his astonishing breath control, the absolute purity of his swaras and a wonderful way in which he employed various embellishments. It is

a euphoric experience to listen to him even today. His creativity is ahead of his time and one cannot help grooving to his singing. There was always an exceptional intensity to his singing, assiduousness in his treatment of melody.

4. **Puttaraj Gawai (1913 – 2014)** – Gwalior-Kirana Gharanas: Born blind in Haveri, Karnataka, Puttaraj was capable of being the light to the world. He walked on the path of his Guru Panchakshari Gawai's footsteps, by providing music knowledge to numerous people across Karnataka. He was a genius; together with singing he could play Tabla, Harmonium and Sarangi. He wrote two books titled "Gaanasudha" consisting of his own compositions in various ragas.[12] He was actively involved in the widespread of Hindustani music in Karnataka continuing the task of his Guru. His disciples: M Venkateshkumar, Chandrashekhar Puranikmath, D Kumar Das and many more.

5. **Basavraj Rajguru (1920-1991)** – Gwalior-Kirana Gharanas: Pt Rajguru was born in Dharwad in a family of scholars, astrologers and musicians, where he was initiated into classical music at the age of seven by his father, who was himself a renowned Carnatic musician trained in Tanjavur. Basavraj was fond of Sangeet Natak (musical plays) from a very young age and worked in a few at a very early age. He was then sent to Panchakshara Gawai (Gadag, Dharwad Dist.) to learn the intricacies and fundamentals of Hindustani music. After the passing away of Gawai in 1944, Basavraj moved to Bombay and had the chance to learn from the Kirana musician and teacher Sawai Gandharva. But Sawai Gandharva was suffering from paralysis and had to leave Bombay, so he according to his advice Basavaraj learned under Sureshbabu Mane, son of Abdul Karim Khan. After learning from him, Rajaguru's pursuit to learn more took him to the North West of Pakistan, where he learned from Abdul Waheed Khan, who was also Panchakshari Gawai's first Guru. In Karachi he learnt from Latif Khan for six months.[13] Rajguru had a soft golden voice and his vocal range was panoramic. He was known for purity of Bandishes and clarity of swaras. As a result learning under several Gurus his improvisation was multi-coloured. The beautiful confluence of different styles was evident in his Gayki. His disciples included Somnath Mardur, Ganapati Bhat, Parameshwar Hegde, etc.

6. **Gangubai Hangal (1913 – 2009)** – Kirana Gharana: Gangubai Hangal from the Kirana gharana's third generation is mentioned with great respect for her intense and powerful tone. She was the first and most popular female vocalist of Karnataka, who was known to every person connected to Hindustani music across India. She was born to Chikku Rao and Ambabai, a family with musical background. Her mother was a Carnatic musician, but she also had a fascination for Hindustani music. Gangubai is said to be influenced by the gramophone recordings then. She continued her training from Sawai Gandharva for a very long period.[14] Her music was simple, straightforward and crystal clear. Amongst her disciples were Naagnath Wodeyar and Sulabha Neeralgi.

7. **Bhimsen Joshi (1922-2011) –** Kirana gharana: Born in Gadag, Karnataka, Bhimsen Joshi could be rightly termed as one of the 'superstars' of Hindustani classical music. He is acclaimed as an exponent of the Kairana gharana, having trained under Sawai Gandharva.[15] He was, however, a reformer of the gharana's music, and the initiator of an original style, incorporating features of several other stylistic traditions. His deep and base voice unfolding the swaras very delicately and slowly with embellishments and thunderous taans which were the specialties of Kirana Gharana, would just leave the audience spellbound. This explains the influence he continues to wield over younger generations of audiences and vocalists. His music is so moving that he is termed as a revolutionary musician who happens to have a deep impact on the music of the whole world.

8. **Kumar Gandharva (1924-1992) –** Gwalior and other Gharanas: Born in Belgaum, Pandit Kumar Gandharva (original name: Shivaputra Siddharamaiyya Komkalimat) was the leading intellectual innovator among Hindustani musicians. His original style and his refusal to stay within the confines of the Gharana tradition of Hindustani music made him a controversial figure, although no one has seriously questioned his dedication, understanding and intellectual and emotional depth. He initiated his training from Pt B. R Deodhar who was in turn a student of many gharanas.[16] Hence we do not see one distinctive evident style but an amalgamation of several styles and his own ideas which led him to create his own identity in music and he in turn was called a 'gharana' himself.

9. **Sangameshwar Gurav (1931 – 2014) –** Kirana Gharana: Gurav was born in Bijapur and settled in Dharwad. His father, Ganpatrao was a direct

disciple of Abdul Karim Khan. Although having Talim from his father, Sangameshwar was ordered to take a job for life security when the father was serving in the Jamkhandi royal court. But after all these royal empires in India were seized by the British Raj, all that Ganpatrao could do was teach music. After nine long years of training Sangameshwar Gurav started performing.[17] The audience was in awe when they saw a sort of rebirth of Abdul Karim Khan in his voice. When his recitals were broadcast on All India Radio, he was many a times mistaken as Khan Sahib.[18] His music was able to move people and bring them to tears immersing them into ocean of feelings. His son Kaivlyakumar has been able to successfully further this legacy.

10. **Somanath Mardur (1944) –** Gwalior-Kirana-Jaipur Gharanas: Somnath Mardur hails from Dharwad. He was tutored by Basavraj Rajguru and later from Pt Mallikarjun Mansur.[19] He has been performing from his young age. There is a hint of Kumar Gandharva's gayki in his performance bringing out an assimilation of various styles. His son Kumar Mardur is also among flourishing promising artists of today.
11. **M Venkatesh Kumar (1953) –** Gwalior-Kirana Gharanas: Basically from Haveri, he spent most of his life in Dharwad as musician and music teacher. His guru was Pt Puttaraj Gawai – disciple of Panchakshara Gawai. He also has an influence of the great musician of the Patiala Gharana – Bade Ghulam Ali. There is a touch of Carnatic music in his Gayki as his guru was trained in Carnatic music as well.[20] Another factor is that Abdul Karim Khan had derived few drops of Carnatic music in his style when he was in the Mysore court amongst other Carnatic musicians.[21]
12. **Jayateerth Mevundi (1972) –** Kirana Gharana: Born in Hubli, he learned under the guidance of Pt Shripad Padigar and Pt Arjunsa Nakod who were disciples of Pt Bhimsen Joshi. Known for his swift tans the influence of Bhimsen Joshi's style is evident in his gayki.
13. **Kaivalykumar Gurav (1963) –** Kirana Gharana: Kaivalyakumar was born and brought up in Dharwad. He was initiated in music by his father Sangmesh Gurav (trained under his father Ganpat Rao who was a direct disciple of Ust Abdul Karim Khan). His gayki is close to that of Abdul Karim Khan's.[22] His voice is silky and mellifluous just like Khan Saheb which seems an evidence of the trait from his father and grandfather.

One could infer that there has been an impact from the outside vocalists on the natives of Dharwad thus manifesting a web of musicians and the link has been continued healthily and fruitfully. These outside musicians like Balkrishnabua Ichalkaranjikar and Abdul Karim Khan who turned out to be gurus of the native rasikas belonged to Gwalior and Kirana Gharanas respectively and it could be extrapolated that there has been a huge influence of these two styles here. Hence we find several vocalists of these Gharanas. The founder vocalists of the Dharwad region attained 'taleem' (music education) from these gurus in such a way that their upbringing was so disciplined, pure and principled. Further they were able to be great being musicians because they walked on the paths of these gurus and could create an impacting gayki of their own. This tells us the strong and compelling bond the gurus and shishyas had between them to eventually ensure the flow of knowledge through generations.

It is also evident that the spread of Hindustani music has been through two powerful means: Teaching and performing. It suggests that Gharanas have been the foundation to manifest the principles of teaching and to bring discipline in learning music and presenting it. Gharana has always served as a guide to musicians and never as a tool of differences even in this tiny region with varied social, political and cultural set up. It also implies that this unification and symbiosis of different vocal styles have together come up with a unique musical dialect of its own, that when a musician of this region performs elsewhere the Dharwad gayki is smelled. The factors responsible to create a healthy atmosphere for music in Dharwad or rather a land of music and musicians could be (a) the 'give and take' policy in gayki, (b) the forefathers establishing deep impact on the further generations and creating a chain of its contributors of music and (c) the harmonious coexistence of varied gharanas in a small region, thus never failing to prove in an inductive manner about how powerful this whole music could be that the musicians of Dharwad have an affect over the whole fashion of Hindustani music.

The cultural and social scenarios in Dharwad were different from that of the neighbouring mentioned regions. "The musicians who travelled through Dharwad to the royal forts of Mysore, Kolhapur, Miraj, etc and resided their receiving the royal patronage, could not forever stay in these courts as these royal empires were given up to the British Raj. With the

seizing of these empires, the hold of Hindustani music in these regions diminished. Kolhapur is known for wrestling tournaments and folk music and dance. Miraj is known for medicine. Dharwad was always known as an educational, literature and art hub. Presence of universities and educational institutions convey the answer. Literature grew equally vibrant together with music in Dharwad. Therefore since beginning Dharwad is able to maintain this artistic atmosphere. I hope that it continues to remain this way."[23]

This explains us why the neighbouring cities could not remain a hotspot of Hindustani music for a long time and thus leaving Dharwad and surrounding regions the only place for the music to grow. Enumerating them: Downfall of the royal empires in Mysore, Miraj, Kolhapur, etc; it was only these Rajas who invited these musicians to their courts for music recitals. Apparently Hindustani music was an extravaganza meant only for royal and elite class. The plight of Hindustani music had not yet reached to the level where it was meant for common masses as well. Relatively Carnatic music has had a tradition of recitals conducted in temples apart from royal courts. Perhaps, due to this reason Carnatic music was able to hold its touch in these regions. Whereas Hindustani music in Dharwad began among the common masses and spread among them. And music like any other art develops in an environment where the art is reciprocated. To prove this fact, many music organisations manifested here after the independence. Hubli Art Circle, Basavraj Rajguru Trust, Bharateeya Sangeet Vidyalaya, etc are a few to name where music concerts are regularly conducted.[24] Because the Rasikas of Dharwad are passionate about this music, they conduct private concerts at their residences too. Hence, the organisers and rasikas have always been boosters to the musicians in comparison to the royal courts where kings would encourage these artists. Also learning from the above mentioned artists of Dharwad one can clearly observe that there has been a practice of democracy in music here; a musician from the people, of the people and for the people. The artistic atmosphere here and further the cultural patrimony have all paved way for the healthy growth of Hindustani music apparently through various musicians here therefore making Dharwad an abode of musicians.

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